

# HYMN TUNE TRANSCRIPTIONS

FOR ORGAN

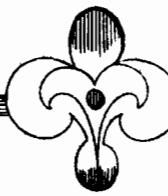
BY

PETER CHRISTIAN LUTKIN

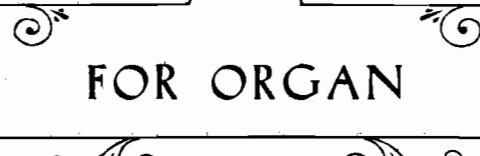
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# HYMN TUNE TRANSCRIPTIONS



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BY

## PETER CHRISTIAN LUTKIN

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I. ADVENT.....	Veni Emmanuel, (O come, O come Emmanuel).....	Plain-song.				
II. CHRISTMAS.....	Mendelssohn, (Hark! the herald angels sing).....	Mendelssohn.				
III. EPIPHANY.....	Dix, (As with gladness men of old).....	Conrad Kocher.				
IV. LENT.....	Heintlein, (Forty days and forty nights).....	Martin Herbst.				
V. EASTER.....	Worgan, (Jesus Christ is risen to-day).....	Lyra Davidica.				
VI. ASCENSION.....	Diademata, (Crown Him with many crowns).....	George J. Elvey.				
VII. TRINITY.....	Nicæa, (Holy, holy, holy Lord God Almighty).....	John B. Dykes.				
VIII. GENERAL.....	Laudes Domini, (When morning gilds the skies).....	Joseph Barnby.				
IX. GENERAL (March)	<table border="0"><tr><td>Innocents, (Songs of praise the angels sang).....</td><td>Anon.</td></tr><tr><td>St Bees, (Jesus, Name of wondrous love).....</td><td>John B. Dykes.</td></tr></table>	Innocents, (Songs of praise the angels sang).....	Anon.	St Bees, (Jesus, Name of wondrous love).....	John B. Dykes.	
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*To my pupil, Louis Norton Dodge.*

7  
L973h

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## ADVENT.

Nº 1. PRELUDE on "VENI EMMANUEL" (O COME, O COME, EMMANUEL.)

P. C. Lutkin.

Ch.

Gt  
Dp! Fl.

Ch. Clar.

Gt

Ch.

Gt

Ch.

Violoncello (8 ft) Solo.

Gt.  
Ch.  
Gt.  
Ch.  
Sw. *mf*

Gt.  
Ch.  
Gt.  
Ch.

Gt.  
Ch.  
Gt.  
Ch.  
Sw.

Gt.  
Ch.  
Gt.  
Ch.  
poco rit.

Vcl. off. Bd. coup to Sw.

Lutkin-Hymn Tune Trans.-(46)

*a tempo*  
Sw. (soft strings)

*p sempre legato*

G<sup>t</sup> Op. D. Solo.

G<sup>t</sup>

rit.

Sw. *mf*

Sw. to Ped.

# CHRISTMAS

Nº 2. PRELUDE on HARK! THE HERALD ANGELS SING. (Mendelssohn.)

P. C. Lutkin.

*Un poco Andante.*

MANUAL. {

PEDAL. {

allargando

Full Sw.

Sw. St. Diap. & Salic.  
G<sup>t</sup> Gamba.  
Ch. Mel. cpd. to Sw.  
Ped. Bd. cpd. to Sw.

*Moderato.*



Sw. or Ch. soft string tone.

rit. e dim.

Piu animato.

G: (Doppel Flute)

Sw. Diap. & Oboe

Ped. Bd. cpd. to Sw.

Sw.

Oboe off

add strings & 4f! Fl. to Sw.

Diap. & Fl. off

*Tempo primo.*

G<sup>t</sup> with Gamba

Sw.

G<sup>t</sup> mf cpd. to Full Sw.

G<sup>t</sup> to Ped.

Sw.

Sw.

G<sup>t</sup>

Sw. (closed)

12

Gt. 
 Sw. *cresc.* *poco rit.* *a tempo* *(82t)*

Gt. *(cpd. to G<sup>#</sup>)* *(lunga)* *ff allargando* *(lunga)*

Adagio. *sw.* *rit.* *poco a poco* *St. Diap. off*

*Sw. St. Diap. & Aeoline* *Sw. to Ped.*

Sw. Op. Diap. St. Diap. § Salic.  
 Ch. Mel. § Dul. cp. to Sw.  
 G! Gamba § Doppel Flute cp. to Sw.  
 Ped. 16 ft Bourdon cp. to Sw.

To my pupil Charles J. Haake.

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# EPIPHANY.

Nº 3. PRELUDE on "DIX." (AS WITH GLADNESS MEN OF OLD.)

P. C. Lutkin.

*Un poco Andante.*

Sw. Ch. G!

**MANUAL.**

**PEDAL.**

*Con spirito.*

*Melody to be slightly prominent.*

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G<sup>t</sup> to Ped.  
add 16 ft. stops



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G<sup>t</sup> to Ped. off (reduce to Bd.)

*Un poco più Lento.*

*PP (soft string tone)*

*dim. - e - rit.*

*a tempo*

*G! to Ped.*

*add 18 f! stops*

*G! to Ped. off*

Lutkin-Hymn Tune Trans.-(46)

*Moderato.*

*mf* Sw.

*mp* *pocorit.* *p* *dim.erit.*

*Tempo primo.*

*mf* Gt.

Gt. to Ped.

17

*cresc. ed un poco accel.*

*f allargando*

*mf*

*dim.*

*Più lento.*

*rit.*

*p*

*pp*

*ppp rit.*

*Lutkin-Hymn Tune Trans.- (46)*

Sw. Op. Diap. St. Diap., & Salic.  
G<sup>t</sup> Doppel Flute, cpd. to Sw.  
Ch. Melodia & Dulciana.

To my pupil, Alfred G. Wathall.

LENT.

N<sup>o</sup> 4. PRELUDE on "HEINLEIN." (FORTY DAYS AND FORTY NIGHTS.)

P. C. Lutkin.

*Andante.*

MANUAL. {

Sw. *mf*  
Ch. *p*

PEDAL. {

Ped. Bd. cpd. to Ch.

*sempre legato*

Sw. St. Diap.  
Ch. Clar.

(Ch. to Ped. off)

G<sup>t</sup>

Three staves of musical notation. The top staff is Treble clef, the middle is Bass clef, and the bottom is Cello clef. Each staff has a key signature of one sharp (F#) and a common time signature. The music consists of five measures of eighth-note patterns.

Three staves of musical notation. The top staff is Treble clef, the middle is Bass clef, and the bottom is Cello clef. The music includes dynamic markings: 'Sw. soft 8 & 4 ft' above the Bass staff and 'Bd. & 8 ft. Cello' below the Cello staff. The music consists of five measures of eighth-note patterns.

Three staves of musical notation. The top staff is Treble clef, the middle is Bass clef, and the bottom is Cello clef. The music includes dynamic markings: 'add to Ch. & Sw.' above the Bass staff and 'off Cello Sw. to Ped.' below the Cello staff. The music consists of five measures of eighth-note patterns.

*sempre legato*

Sw. *mf*

Ch. cpd. to Sw.

R.H. 1 1 1 1 1 1 1 1

Gt. 1 1 1 1 1 1 1 1

L.H. 1 1 1 1 1 1 1 1

Ch. to Ped.

Gt. to Ped.

Sw. *p*

Ch. *mf*

off G: to Ped.

add to Sw.

dim. e rit.

Gt. Gamba

Ch.

# EASTER.

Nº 5. PRELUDE on "WORGAN" (JESUS CHRIST IS RISEN TO DAY.)

*Allegro moderato.*

MANUAL. { *Sw. f* *dim. e rit.* *Gt. mf* *Sw. Reed*  
*(8ft Reeds)*

PEDAL. { *Gt. to Ped.*

P.C. Lutkin.

*Piu vivace.*

*Sw.* *Gt.* *Sw.* *f (Gt. cpd. to Full Sw.)*

Musical score for piano and tuba. The score consists of two staves. The top staff is for the piano, with a treble clef, a key signature of two sharps, and a common time signature. The bottom staff is for the tuba, with a bass clef, a key signature of one sharp, and a common time signature. The score includes dynamic markings such as 'poco rit.', 'f a tempo', and '(Tuba)'. The piano part features eighth-note patterns, while the tuba part includes sustained notes and eighth-note chords. The score is numbered '10' in the top right corner.

accel.

rit.

Sw.Oboe

dim. e rit.

Ch.to Ped.

*a tempo*  
Full Sw.(closed)

Gt to Ped.

(Tuba) (senzaTuba) (Tuba) (senzaTuba) Sw. Sw.

Gt to Ped.

Three staves of musical notation for a three-pedal organ. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in alto clef. The notation includes various note heads, stems, and rests. Pedal markings 'Gt' (Giant) and 'Gt. to Ped. off' are present. The middle staff has a 'Sw.' marking. The bottom staff has a 'Gt.' marking and a 'Gt. to Ped.' marking.



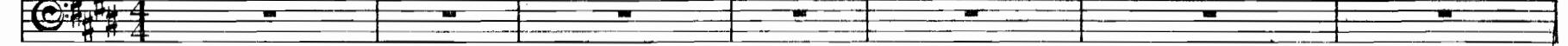
# ASCENSIONTIDE.

Nº 6. PRELUDE on "DIADEMATA" (CROWN HIM WITH MANY CROWNS. (G. J. Elvey.))

P. C. Lutkin.

*Moderato ma non troppo.*

MANUAL. 

PEDAL. 

*Gt 8 ft only, uncoupled*

*non legato*

Sw. with Oboe & Cornopean

*Gt to Ped.*



*Un poco meno mosso.*

Sw. Salic. St. Diap. & Flute 4 ft (Sw. open)

*a tempo*

Gt. open Diap. Solo

Ped. Bourdon coup<sup>d</sup> to Sw.

Lutkin-Hymn Tune Trans.-(46)

Sw. closed

Ch. Clarinet coup'd to Sw.

G!

rit. e dim.

Sw.

*Tempo I<sup>o</sup>*

mf Ch. coup'd to Sw.

Ch. to Ped.

Musical score for four staves, measures 30-35. The score includes dynamics, articulations, and performance instructions like "Full Sw. closed" and "rit."

Measure 30: Treble clef, 2/4 time, key signature of 3 sharps. Measures 31-32: Treble clef, 2/4 time, key signature of 3 sharps. Measure 33: Treble clef, 2/4 time, key signature of 3 sharps. Measure 34: Treble clef, 2/4 time, key signature of 3 sharps. Measure 35: Treble clef, 2/4 time, key signature of 3 sharps.

Measure 30: Dynamics:  $p$ ,  $f$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulations: accents on the first note of each measure. Measure 31: Dynamics:  $p$ ,  $f$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ . Articulations: accents on the first note of each measure. Measure 32: Dynamics:  $p$ ,  $p$ . Articulations: accents on the first note of each measure. Measure 33: Dynamics:  $p$ ,  $p$ . Articulations: accents on the first note of each measure. Measure 34: Dynamics:  $p$ ,  $p$ . Articulations: accents on the first note of each measure. Measure 35: Dynamics:  $p$ ,  $p$ . Articulations: accents on the first note of each measure.

Measure 33: Articulation: *più f*. Measure 35: Articulation: *cresc.* Measure 35: Articulation: *rit.*

Measure 35: Performance instruction: "Full Sw. closed".

Ch.

*f a tempo*

G<sup>t</sup> with Trumpet 8 ft

G<sup>t</sup> to Ped.

*cresc.*

*ff*

*allargando*

*a tempo*

*poco rit.*

Lutkin-Hymn Tune Trans. - (46)

To my pupil John G. Seely.

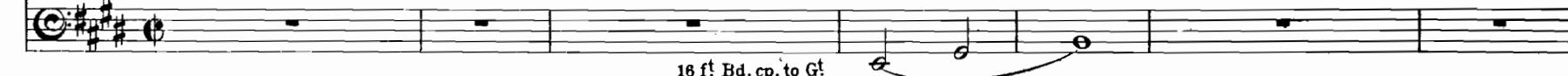
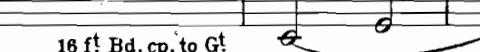
## TRINITYTIDE

Nº 7. PRELUDE on "NICÆA" ("HOLY, HOLY, HOLY.") J. B. Dykes.

*Moderato.*

P. C. Lutkin.

MANUAL. {   
 Sw. Oboe, S<sup>t</sup> Diap. & Salic.      G<sup>t</sup> Dp1. F1.   

 PEDAL. {   

 18 f<sup>t</sup> Bd. cp. to G<sup>t</sup> 

*G<sup>t</sup> Gamba*      add Dp1. F1.      add Sw. to G<sup>t</sup>

*Moderato con moto.*

dim. e rit.      off Oboe      add Sw. Op. Diap.







Ch. with Bd. 16 ft & Fl. 4 ft

Ch.

Ped. coup'd to G<sup>t</sup> Gamba

poco rit. e dim.

*Un poco più lento.*

Sw. **p** (with Quintadena)

Sw. to Ped.

*Ch. Clar.*

Ch. Clar.

Sw.

*Sw.*

dim. e rit.

cresc. - - poco - - a - - poco - -

(N.B. To free the left hand the bass may be played on the Pedals coupled to Sw. but with no Pedal stops drawn.)

*Vivace.*

e accel.

G<sup>t</sup> f

G<sup>t</sup> to Ped.

rit.

G<sup>t</sup> Gamba  
Sw. Op. Diap. & St. Diap.  
Ch. Clar.  
Ped. Bd. & 8 ft Flute

N<sup>o</sup>. 8. PRELUDE on 'LAUDES DOMINI' (WHEN MORNING GILDS THE SKY.)

P. C. Lutkin.  
poco rit.

*Moderato ma con moto.*

*poco rit.*

*più lento*

*off op. Diap.*

*poco rit.*

*Sw.*

*mp sempre legato*

*add op. Diap.*

*G<sup>t</sup>*

*sw.*

*Ch.*

*G<sup>t</sup>*

*off op. Diap.*

*add Oboe (Sw. closed)*

*off Gamba*

*add Dpl. Fl.*

*off Oboe*

*add Oboe*

add op. Diap. to Sw.  
op. Diap. & Gamba to Gt.  
Sw. to Gt.

*a tempo*

Gt. to Ped.

Sw. St. Diap.

add Salic.

add op. Diap.

Gt.

(op. Diap.)

poco rit.

dim.

Lutkin-Hymn Tune Trans.- (46)

*Più lento.*

*Un poco Allegretto.*

16 f! Bd. coup. to Ch.

*Tempo I? ma vivace.*

*f* Gt. (coup. to Full Sw.)

Gt. to Ped.

Sw.

Gt.

Sw.

Sw.

Sw.

42

Gt. cresc.

ff dim. f mf mp rit. p pp (Vox Humana with trem. or Aeoline) più lento

rit. a tempo Andante.

PPP PP (dolcissimo) (trem.off) Sw. (Sw.) off St. Diap. (Sw.) (Sw.) (Clar.)

Note. If the requisite stops are at hand and properly balanced, it is suggested to play the last five measures as follows: first entrance of theme, Ch. Clarinet; second entrance, G<sup>t</sup> soft 8 ft Flute; third entrance, Sw. St. Diap. & Ael.

Lutkin-Hymn Tune Trans.-(46)

Nº 9. MARCH on { "INNOCENTS!" "SONGS OF PRAISE THE ANGELS SANG.") Anon.  
"ST. BEES" ("JESUS, NAME OF WONDROUS LOVE.") Dykes.

P. C. Lutkin.

*Tempo di Marcia.*

MANUAL. {

PEDAL. {

Sw. to Ped.

Sw. a tempo f Gt

mf Gt

G<sup>1</sup>

mp Ch.

G<sup>1</sup> to Ped. in   Ch. to Ped.

p Sw.

cresc.

Ch.

dim.

Sw. with Oboe

mf Gt

Sw. to Ch.

cresc.

poco rit.

f Gt

Gt to Ped.

Lutkin-Hymn Tune Trans.-(46)

46

Sw.

ff

fff

allargando